I am so happy to have you join us for *Mary Shelley’s Frankenstein*. I’m sure it’s a story you’ve encountered before, but there is something so interesting about hearing the same story at different points in your life. Different things hit you.

As I learn more about Mary Shelley—and consider the talent of this indestructible young woman—I am in awe that this book has captivated millions of people for the last 200 years. A lot of the conversation around it asks, “Isn’t it amazing that a girl of only 18 wrote this?” But as the mother of two teenagers, it isn’t surprising to me. It actually makes a lot of sense. The book is electric in a way only teenagers can pull off. I love how David Catlin includes Mary Shelley in this dark creation story; as Frankenstein creates the monster, Mary Shelley creates her story.

As an Ensemble, we’ve talked a lot about why humans tell the same stories again and again. I think it’s because as we get older and the world changes, and our viewing point changes, these stories inherently change. And they are so deeply human that they continue to resonate with us in different ways. So as we move into our next season, we feel encouraged to tell stories that made us who we are, and stories that will help pave our path into the future.

In 2019, we live in a difficult world that can sometimes feel inescapable. This can cause us to miss beautiful moments, and make us feel alone and overwhelmed. Last year, we were so thrilled by the success of Ensemble Member Mary Zimmerman’s *The Steadfast Tin Soldier* that it inspired us to start a new holiday tradition. It’s a heartwarming story about resilience and what it means to be steadfast against all odds, and I for one, can’t wait to see it again.

It’s an exciting time to live in Chicago, despite the real challenges our city faces. We now have our second ever woman mayor. We want to celebrate this by presenting Ensemble Member J. Nicole Brooks’ world premiere play, *Her Honor Jane Byrne* about the three weeks that Jane Byrne lived (or did she?) in Cabrini-Green. The play gives historical perspective and a window into problems our city still faces: problems residing at the intersection of race, income inequality, and real estate. With the election on our minds, we are all contemplating what it means to be a good citizen, activist, and neighbor.

One of the biggest themes of *Alice in Wonderland*, our namesake, is growing up. When we were a younger company, we didn’t totally catch that, because we felt curious and unbounded by society. Now, moving into our 32nd season, this theme is so present to us. It’s like we’ve grown up with Alice, and learned to play by the rules (or at least tinker with them enough) to succeed in Wonderland. We are excited to present *Lookingglass Alice* by Ensemble Member David Catlin, and see what she has to say to us this time around.

So I invite you to join us. Subscribe to our 2019–20 Season to experience these three stories that mean so much to us. I am excited to kick off another year in our beautiful and intimate theatre, which is our very own Wonderland.
From high-flying spectacle, to gorgeous storytelling, and profound, provocative reflections of the world around us, the 2019–20 Season is not to be missed!

SUBSCRIBE TODAY!
lookingglasstheatre.org/subscribe

The New Holiday Tradition

THE STEADFAST TIN SOLDIER

Written and Directed by
Ensemble Member
MARY ZIMMERMAN

From the Story by
HANS CHRISTIAN ANDERSEN

NOV. 1, 2019–JAN. 26, 2020
Chicago’s First Woman Mayor Makes a Move

HER HONOR JANE BYRNE

Written and Directed by Ensemble Member J. NICOLE BROOKS
FEB. 26—APRIL 12, 2020

The Company’s Creation Myth Comes Home

LOOKINGGLASS ALICE

Adapted and Directed by Ensemble Member DAVID CATLIN
From the Works of LEWIS CARROLL
Produced in Association with THE ACTORS GYMNASIUM
May 13–Aug. 16, 2020
CMF: What inspired you to adapt *Frankenstein*?

**DC:** *Frankenstein, or, A Modern Prometheus* is our first modern creation myth—our first science fiction—and it features our first mad scientist who embodies our desire to play God. *Frankenstein* is a dark and dread-filled tale born out of bad weather and a horror story contest between Romantic renegades. In the forward for the 1831 re-release of *Frankenstein*, Mary describes the trip to Switzerland where it all began. She and her husband—the poet Percy Bysshe Shelley—spent much of the rainy summer at the home of her neighbor, Lord Byron. There, the friends held a ghost story competition. Mary’s story began, “It was on a dreary night of November” and was the scariest of them all. How was this story brought to life by an 18-year-old girl (20 when she published it)? I’m fascinated by the blur between Mary’s novel of creation, rejection, and destruction and her own life of love, loss, and abandonment. I’m fascinated by how the human heart survives desolation and misery.

**CMF:** Is there a particular character in the story you relate to?

**DC:** I think I can get a little lost in my work—just like Victor does. I think we all do. Sometimes when I’m working on a show, my daughters need to remind me to breathe. I think we, as artists, play God sometimes, too. We give breath to splotches of ink on a page—dialogue and stage directions—and create characters imbued (hopefully!) with human truth. We animate them with purpose and need, with love and toil and joy and ambition and jealousy and nobility and all the light and dark contours of the human heart. We construct worlds for them to live in and experience.
CMF: There are many different adaptations of this story. Why do you think people are so drawn to it?

DC: For me, and I presume others, *Frankenstein* provokes a lot of important questions, like:

What happens when we play God? What drives the human impulse to create and destroy? To make and remake our world? To create break-throughs in science and technology, to make art, to create community, family, et cetera? Creation may start from the noblest impulses—to make the world better, healthier, easier, more verdant... But at what cost? What ethical responsibilities do we owe our creations and the world we create them for?


How does the human heart possibly survive this?

“*FRANKENSTEIN, OR, THE MODERN PROMETHEUS is our first modern creation myth—our first science fiction—and it features our first mad scientist who embodies our desire to play God.*”

CMF: Is there something about this story that feels particularly Lookingglass-y?

DC: We love classic stories. We love stories that are epic in scale and expansive in scope. We love stories that are impossible to stage and that demand our audiences to engage their imaginations. *Mary Shelley’s Frankenstein* is all that. She takes us across Europe and beyond, and also takes us inside Victor’s obsession, his blinding ambition, and his madness.

We also love partnering with The Actors Gymnasium, and this dark tale has a lot of story that haunts the sky above our heads. We incorporate elements of circus to give audiences some of the visceral, dizzying feeling that Victor Frankenstein experiences in the book. The animation of the body is very important to Mary Shelley’s story—much of our storytelling is physical and incorporates movement and dance. Live and recorded movements heighten the sense of horror and the cinematic scale of the visual story-telling.

Just as Mary, Percy, Lord Byron, Dr. John Polidori, and Claire Clairmont took shelter inside the Villa Diodati during a violent storm, we tell each other stories to entertain, to unsettle, and to engage. We huddle inside a castle on Michigan Avenue to tell a story that explores the darkest edges of the human psyche, and to celebrate the heart’s capacity to endure the deepest profundity of ache and pain.
LOOKINGGLASS THEATRE COMPANY
presents

Mary Shelley’s
FRANKENSTEIN

Written and Directed by David CatlinSDC+
From the Book by Mary Shelley

Scenic Designer
Daniel OstlingUSA*

Costume Designer
Sully RatkeUSA*

Lighting Designer
William C. KirkhamUSA*

Sound Designer & Composer
Rick SimsUSA*

Circus Designer
Sylvia Hernandez-DiStasi*

Rigging Designer
Rigability Inc.

Properties Designer
Amanda Herrmann

Dialect Coach
Linda Gates

Stage Manager
Mary Hungerford*

Production Manager
Sarah Burnham

CAST

Dr. John Polidori ...................... Debo Balogun
Percy Bysshe Shelley .................... Walter Briggs*+
Mary Shelley ...................... Cordelia Dewdney*

Artistic Director
Heidi Stillman*

Executive Director
Rachel L. Fink

Producing Director
Philip R. Smith*+

Director of Community Engagement
Andrew White*

General Manager
Michele V. Anderson

Production Sponsors

Production Support
Melinda McMullen and Duncan Kime
The Pauls Foundation
Abbie Helene Roth

Opening Night Sponsor

This work was supported by a Theatre Commissioning and Production Initiative grant from the Doris Duke Charitable Foundation.
MARY WOLLSTONECRAFT SHELLEY WAS BORN IN 1797 TO TWO EXCEPTIONAL WRITERS. HER FATHER, WILLIAM GODWIN, WAS AN ACCLAIMED JOURNALIST AND POLITICAL PHILOSOPHER. HER MOTHER, MARY WOLLSTONECRAFT, WAS AUTHOR OF THE RADICAL BOOK, A VINDICATION OF THE RIGHTS OF WOMAN, AMONG OTHER CELEBRATED WORKS.

Mary’s mother developed an infection during childbirth. She survived the birth, but tragically died ten days after. The death of Mary’s mother left a profound impact on her life—as she grew up, she was frequently compared to her in beauty and personality.

When Mary was four years old, her father remarried a woman who was not fond of Mary. The woman, Jane Clairmont, moved in with her two children. When she gave birth to a third child in 1803, Mary’s alienation became amplified. She felt removed from her family and from her father’s affection.

When Mary grew into a teenager—and began to act and look more like her mother—Jane became fed up and sent her away for two years to Scotland. In her later writing, Mary describes Scotland as a “blank and dreary” time of her childhood, but the bleak and boring days allowed her to begin creating fictional tales. In spite of her own lack of excitement, she started to explore other identities in her imagination.
In 1812, Mary returned to England to visit her father. During the trip, she met Percy Bysshe Shelley, a young poet her father had befriended and mentored. During this stay in England, Percy was accompanied by his wife, Harriet Westbrook. Despite Percy’s marriage, he and Mary had an obvious interest in one another.

When Mary returned to England in 1814 and saw Percy again, they swiftly fell in love. They ran away together to travel around Europe, leaving Harriet, Percy’s wife, heartbroken. Mary’s father adamantly disapproved of their union, and it wounded his lifelong, tumultuous relationship with Mary.

Mary and Percy believed in the concept of free-love, which in the Romantic era was specifically anti-marriage. Followers of free-love believed that anyone should be allowed to love anyone, even outside legal and societal constraints. Although idealistically on board, this put some strains on their relationship. For instance, it was suspected that Mary’s stepsister Claire Clairmont and Percy had a child together.

Besides the calamity that surrounded their relationship, Mary and Percy felt passionately for one another. Percy was a Romantic poet who encouraged Mary to write.

In 1815, Mary gave birth to her first daughter prematurely. The girl only lived two weeks before she died. Stricken with grief, the Shelleys moved to Bishopsgate, but Mary soon became pregnant again. In 1816, she gave birth to a son, William, who she named after her father.

1816 was called “The Year Without a Summer.” The eruption of Mount Tambora caused a global catastrophe. Heavy smoke and volcanic ash disrupted the stratosphere, blocking sunlight. The loss of sun caused cold temperatures, darkness, and a food shortage around the world.

During this gloomy season, the Shelleys traveled for a vacation in Lake Geneva. There, they stayed with their friends—Lord Byron, Dr. John Polidori, and Mary’s stepsister, Claire Clairmont. (These five make up the characters of our play). During their trip to Geneva, the group resided in a villa on an island, and stayed up late discussing scary German ghost stories. At Lord Byron’s suggestion, the friends competed in a competition of original ghost stories.

In the end, Mary’s was the most hauntingly successful, and grew into the tale we now know as Frankenstein, or, The Modern Prometheus. But as Mary set off to continue working on the novel, she received news that her half-sister, Fanny, had committed suicide. Then, just one month later, the Shelleys heard that Harriet, Percy’s former wife, drowned herself at age 21.

Notwithstanding her grief, Mary worked on the book for two more years. Frankenstein was published on New Year’s Day in 1818. Though it should have been a happy time, death continued to follow Mary. In September, her youngest daughter died at one year old, and the following year, her son William died as well.
All told, Mary had five children with only one surviving—Percy Florence, named after her beloved and the city he was born. Despite his love for Percy Florence, Percy Shelley experienced chronic nervousness and panic attacks due to all the death in his life. During a dark spell in 1822, he traveled out on a sailboat and drowned to death in a storm. After his death, Mary tried to continue to write, but cycles of depression and sorrow kept her from it.

From 1827–1840, Mary was able to write prolifically again. She worked as both a writer and an editor. She published several original works in those years, and edited the writings of Percy Shelley and her father. In the 1840s, Percy Florence married a woman who Mary adored, so she was surrounded by loved ones as she aged.

In 1851, Mary died of a brain tumor. After she died, her family cleared the contents of her writing desk. In it, they found locks of her dead children’s hair, as well as a parcel of Percy’s cremated heart, wrapped in one of his last poems, *Adonais*. 

(Top) The Villa Diodati is a mansion in the village of Cologny near Lake Geneva in Switzerland, notable because Lord Byron rented it and stayed there with Dr. John Polidori in the summer of 1816.

(Portrait) This is one of 332 caricatures of well-known Victorians drawn for *Vanity Fair* by Carlo Pellegrini (Ape) between 1869 and 1889. Despite his celebrity in London society as ‘The Poet’s Son’, Percy Florence Shelley was untroubled by his distinguished literary heritage and had no ambitions as a poet, novelist, or philosopher.
Lookingglass’ REFLECT Series offers an opportunity to think, hear, and talk about the performance you just experienced. Come hear in-the-field experts offer their insights and lead artists give a behind-the-scenes glimpse at the Lookingglass creative process.

REFLECT post-show discussions are free and open to the public, and take place directly following the 2PM matinee on select SUNDAYS at Lookingglass Theatre. lookingglasstheatre.org/reflect

JUNE 23
The Creator and The Creature: When most people hear the name Frankenstein, they think of the monster rather than the doctor who stitched together organs and flesh into an animate being. But which of the two is more monstrous? With whom, if either, do your sympathies lie? Is the creator responsible for the acts of their creation?

JUNE 30
The Monstrous Feminine: Mary Wollstonecraft was only 18 years old when she wrote the novel she later called her “hideous progeny.” Yet she’d already learned both the expectations of, and limitations on, the women of her era. How much of the novel reflects her relationship with her lover, the severe parameters for her gender, and the challenges to her own body?

JULY 14
Presented in partnership with The Poetry Foundation
A Gothic Gathering: When Lord Byron, Percy Bysshe Shelley, Dr. John Polidori, and Mary Wollstonecraft gathered in a chateau to spin “ghost stories,” no one could have known we’d still be haunted two hundred years later. How did this critical mass of poetic minds come together? How did their work influence each other and shake the literary world, and what is their legacy?

JULY 21
The Perpetual Double-edged Sword: Frankenstein was one of the first modern novels to ask whether scientific exploration is our ally or our enemy. Yet every advance in technology—bio-engineering, genetic modification, cloning, etc.—poses new ethical questions. Should there be limits on experimentation? Do the inventor’s intentions matter? How do we balance our insatiable appetite for “what’s next” with not knowing what it will bring?

JULY 28
The Creatures and Their Creators: This year, four Chicago theaters brought some version of Mary Shelley’s monster to their audiences. Join us for a conversation with the lead artists as they reflect back on what they saw on each other’s stages, what they learned over the course of their own journey, and their fantasies and nightmares about the looming future.

Lookingglass is pleased to offer an open captioned performance and an audio described performance for each production in our 2018–19 Season.

AUDIO DESCRIPTION (Touch Tours begin at 6PM)
Mary Shelley’s Frankenstein June 13, 2019 7:30PM

OPEN CAPTIONING
Mary Shelley’s Frankenstein June 27, 2019 7:30PM

For more information or additional accessibility accommodations:
access@lookingglasstheatre.org • 312.337.0665 X 401
lookingglasstheatre.org/accessibility
Lookingglass Theatre Company

Discounts available for subscribers and multiple registrations. Flexible, customizable payment plans + financial aid available.

GRADES K–3 • Sessions Begin JULY 15 • $675 for a two-week session
Discover the city around you while exploring storytelling, art, and music. Sessions feature field trips to cultural destinations like the Shedd Aquarium and Adler Planetarium. This two-week program is perfect for kids who are curious about the creative and performing arts!

GRADES 4–8 • Sessions Begin JUNE 17 • $675 for a two-week session
Create original versions of Lookingglass favorites like Alice in Wonderland and The Odyssey. Campers develop their skills through classes in physical theatre (including tumbling, stage combat, and circus arts), while writing, staging, and rehearsing original adaptations. This two-week program is ideal for students who are ready to broaden their expressive theatrical skills.

GRADES 3–8 • Begins JULY 8 • $875 for a four-week session
Spend four weeks at the Logan Center in Hyde Park creating a spectacle-filled original performance based on myths and folklore from around the world. Campers participate in a daily rotation of acting, music, dance, and visual art classes, as well as fun-filled summer camp activities like our weekly hot dog barbecue, trips to 63rd Street Beach, and our annual talent show!

GRADES K–3 • Sessions Begin JULY 15 • $675 for a two-week session
Discover the city around you while exploring storytelling, art, and music. Sessions feature field trips to cultural destinations like the Shedd Aquarium and Adler Planetarium. This two-week program is perfect for kids who are curious about the creative and performing arts!

lookingglasstheatre.org /curiosity
773.477.9257 X 193

REGISTRATION IS NOW OPEN!
DEBO BALOGUN (Dr. John Polidori) is thrilled to be making his Lookingglass debut! Chicago credits: Red Rex, Zurich (Steep Theatre Company); You Can’t Take It With You, Fair Maid of the West (Oak Park Festival Theatre); Mary’s Wedding (First Folio Theatre); Moon Man Walk (Definition Theatre Company); and Bobby Pin Girls (Nothing Without a Company). Debo is an Artistic Associate with Oak Park Festival Theatre and is proudly represented by Gray Talent Group. All the love in the world to his friends, family, and mentors for their undying support.

WALTER BRIGGS (Percy Bysshe Shelley/Lookingglass Artistic Associate) has previously appeared with the Company in Act(s) of God, 20,000 Leagues Under the Seas, Moby Dick, Bengal Tiger at the Baghdad Zoo, and The North China Lover. Chicago credits include: Sucker Punch (Victory Gardens Theater), Hit The Wall (The Inconvenience/Steppenwolf Theatre Company), All Our Tragic (The Hypocrites), The Glass Menagerie (Mary-Arrchie Theatre Co.), A Red Orchid Theater, and many more. Regionally, Walter has performed at A.R.T, Arena Stage, South Coast Repertory, Alliance Theatre, and The Getty Villa. TV/Film credits include: Chicago Med, Kappa Force, Jessica, I Don’t Care, A Good Person, Ballad, and Older Children. Walter is a graduate of the Chicago College of Performing Arts at Roosevelt University.

CORDelia DEWDNEY (Mary Shelley) joyfully returns to the Lookingglass stage after performing as Louisa in last season’s production of Hard Times. She previously appeared at Lookingglass as a Fate in the production Moby Dick and toured with the show to South Coast Repertory, Arena Stage, and the Alliance Theatre, and has worked with the Shakespeare Project of Chicago. TV/Film credits: Chicago Med. Hailing from Vermont, Cordelia was drawn to Chicago by the beautiful sea that is Lake Michigan, and graduated from Northwestern University where she studied Theatre and English Literature.

KEITH D. GALLAGHER (Lord Byron) returns to Lookingglass after appearing in Beyond Caring in 2017. Chicago: Breach (Victory Gardens Theater); Mary Page Marlowe, Marie Antoinette, (Steppenwolf Theatre Company); The Gospel of Franklin, Man In Love (Steppenwolf First Look); Awake and Sing, Lieutenant of Inishmore (Northlight Theatre); Shining City(Goodman Theatre); Arcadia(Court Theatre); The Real Thing (Remy Bumppo Theatre Company); Tracks (TUTA Theatre Chicago). Regional: Macbeth (Denver Center for the Performing Arts), A Raisin in the Sun (Geva Theatre Center), The Gospel According to James (Indiana Repertory Theatre), Lieutenant of Inishmore (The Repertory Theatre of St. Louis). TV: Chicago Med, Chicago P.D., Chicago Fire, Empire. Film: Orders.
PROFILES

CRUZ GONZALEZ-CADEL (Claire Clairmont) is thrilled to be making her Lookingglass debut. Previous Chicago credits include: the critically acclaimed Lela & Co. (Steep Theatre), which earned her a Jeff Award for Performance in a Principal Role--Play, The Abuelas, La Havana Madrid, and i put the fear of mexico in 'em (Teatro Vista), Electra (Court Theatre), You on the Moors Now (The Hypocrites), The Compass (Steppenwolf Theatre Company), The Grown Up (Shattered Globe Theatre), and The Life and Death of Madam Barker (Red Tape Theatre). TV/Film credits include: Chicago Med (NBC), The Chi (Showtime), Empire (Fox), and Batman v Superman: Dawn of Justice. Born and raised in Buenos Aires, Argentina, Cruz received her degree in acting from the Universidad del Salvador. Cruz is an ensemble member at Teatro Vista and is represented by the wonderful people at Stewart Talent. cruzgonzalezcadel.com

DAVID CATLIN (Writer/Director/Lookingglass Ensemble Member)’s Lookingglass writing and directing credits include: Moby Dick, Lookingglass Alice, and Icarus. Other directing credits include: The Little Prince, Black Diamond (co-direction with J. Nicole Brooks) and Kafka’s Metamorphosis. David will direct Mary Shelley’s Frankenstein for McCarter Theatre (Princeton, NJ) in the fall, and Lookingglass Alice at Lookingglass in the summer of 2020. Additional regional directing credits include: Alliance Theatre (Atlanta), South Coast Repertory (Costa Mesa), Arena Stage (DC), Arden Theatre Company (Philadelphia), New Victory Theater (NYC), Syracuse Stage, Actors Theatre of Louisville, and The Getty Villa (LA). He appeared onstage in last season’s Hard Times. David is an artistic associate with Actors Gymnasium and serves on the acting faculty at Northwestern University.

DANIEL OSTLING (Scenic Designer/Lookingglass Ensemble Member) is a two-time Tony Award-nominated designer based in Taipei and San Francisco. Daniel’s Lookingglass credits include: Beyond Caring (sets/lights), Blood Wedding (directing/sets), The North China Lover (sets/lights), Eastland: A New Musical, Ethan Frome, The Arabian Nights, The Brothers Karamozov, Argonautika, Hillbilly Antigone, Race, Hard Times, Eleven Rooms of Proust, and Metamorphoses, among others. Recent productions include Journey of the Midnight Sun (Shanghai), Love’s Labour’s Lost (Oregon Shakespeare Festival), and Cleopatra (K-Ballet/Tokyo). He has worked at regional theaters across the country, including Brooklyn Academy of Music, New York Shakespeare Festival, Lincoln Center, The Public Theater, Steppenwolf Theatre Company, Goodman Theatre, American Conservatory Theater, La Jolla Playhouse, Mark Taper Forum, and Arena Stage, among many others. Opera designs include Rusalka, Lucia Di Lammermoor, and La Sonnambula (Metropolitan Opera), and Galileo Galilei (Goodman Theatre, Barbican Centre/London). Internationally, his work has been seen in Milan, London, Tokyo, Shanghai, Melbourne, and Calgary. Upcoming projects: Music Man (Goodman Theatre), and Madame Butterfly (K-Ballet/Tokyo).

SULLY RATKE (Costume Designer) is grateful to be back at Lookingglass. A theatre world-maker with a knack for moon language, Sully’s work has been seen at various Chicago theatres, including Steppenwolf Theatre Company, Drury Lane Theatre, The Actors Gymnasium, Adventure Stage Chicago, Griffin Theatre, The Gift Theatre, Victory Gardens Theater, Northwestern University, Chicago Fringe Opera, and others, as well
as across the country at Alliance Theatre, Arena Stage, and South Coast Repertory. She has been teaching design at The University of Chicago, Northwestern University, Columbia College, and North Central College. To see more of her art and designs, visit sullyratke.com

WILLIAM C. KIRKHAM (Lighting Designer) Previous Lookingglass credits include: Moby Dick and The Little Prince. Chicago credits include: Chicago Shakespeare Theater, Chicago Children’s Theatre, The House Theatre of Chicago, The Hypocrites, Sideshow Theatre Company, Steppenwolf Theatre Company. Regional credits include: Alliance Theatre, Arena Stage, ArtsWest Playhouse, Childsplay, Cincinnati Playhouse in the Park, Contemporary American Theater Festival, Phoenix Theatre, Portland Center Stage, South Coast Repertory, and Utah Shakespeare Festival. His work has received Jeff and Suzi Bass Awards. When William is not making art, he is spending time with his husband Travis, his dog Benson, and teaching at Arizona State University where he is on Faculty. wckirkham.com

RICK SIMS (Sound Designer/Composer/Lookingglass Artistic Associate) has composed and designed sound for more than 25 Lookingglass productions. Other Chicago credits include: Steppenwolf Theatre Company, Congo Square Theatre Company, Writers Theatre, Lifeline Theatre, Griffin Theatre, Chicago Children’s Theatre, The Hypocrites, The House Theatre of Chicago, Court Theatre, American Theater Company, Victory Gardens Theater, Raven Theatre, Steep Theatre, Northlight Theatre, and About Face Theatre. Regional credits include: the Getty in LA; South Coast Repertory in Costa Mesa, CA; Arena Stage and Roundhouse Theatre in Washington, D.C.; Alliance Theatre in Atlanta; Boston Playwrights’ Theatre; Arden Theatre Company in Philadelphia; Playwrights Horizons in NYC; Actors Theatre of Louisville; and Portland Playhouse in Portland, OR. Rick won a Jeff Award for Sound Design for Lookingglass’ Moby Dick and Hephaestus, as well as a Black Theatre Alliance Award for Congo Square Theatre Company’s Brothers In the Dust, and received several nominations for both awards. Rick is an Artistic Associate of Lookingglass and an Artistic Affiliate with American Blues Theater. Rick also wrote the book, music and lyrics for Lookingglass’ Hillbilly Antigone.

SYLVIA HERNANDEZ-DISTASI (Circus Designer/Lookingglass Artistic Associate) is a co-founder and the Artistic Director of The Actors Gymnasium, where she serves as master teacher, choreographer, and director of The Professional Circus Training Program. Sylvia has been an Artistic Associate of Lookingglass since 1999. She has worked on more than 15 productions with the company, where she has received three (of her four) Jeff Awards for choreography (Baron in the Trees, Hard Times, Lookingglass Alice). Other Lookingglass credits include: Icarus, The Little Prince, Thaddeus and Slocum: A Vaudeville Adventure, and Moby Dick. Chicago Credits: Steppenwolf Theatre Company, Goodman Theatre, and Chicago Shakespeare Theater. She is a recipient of the 3Arts Award for Design (2014) and the Award of Honor for Outstanding Contributions by the Illinois Theater Association (2015). Sylvia recently received the Los Angeles Drama Critics Circle Award for Distinguish Achievement for her Aerial Acrobatic Choreography in Moby Dick at South Coast Repertory Theatre. Her acrobatic family was inducted into the Circus Ring of Fame in Sarasota, FL in January. She is really proud of her son Griffin who is an engineering major at The University of Illinois.
PROFILE

RIGABILITY INC (Rigging Designer), founded by Isaac Schoepp, specializes in safely and creatively flying people and things. Previous rigging design credits at Lookingglass include: The Steadfast Tin Soldier, 20,000 Leagues Under the Seas, Hard Times, and Moby Dick (Jeff Award–Artistic Specialization). Isaac is a proud Associate Artist with The Actors Gymnasium and serves as their staff rigging specialist. Other theatres Isaac has provided rigging design and consultation for in the Chicago area include The Actors Gymnasium, Chicago Children’s Theatre, Northwestern University, Steppenwolf Theatre Company, The House Theatre of Chicago, Chicago Shakespeare Theater, and Porchlight Music Theatre. Regionally Isaac’s work has been seen at Alliance Theatre, Arena Stage, South Coast Repertory, Merrimack Repertory Theatre, and The American Vicarious. He has also appeared onstage with Lookingglass, The Actors Gymnasium, and The Back Room Shakespeare Project, among others. Each fall Isaac coordinates the Christ College Freshman Drama Workshop at Valparaiso University. Much love to Claire.

rigabilityinc.com

AMANDA HERRMANN (Properties Designer)’s Lookingglass credits include: The Steadfast Tin Soldier, 20,000 Leagues Under the Seas, Plantation!, Hard Times, Moby Dick, Beyond Caring, Mr. and Mrs. Pennyworth, and Life Sucks. Other credits include: How to be a Rock Critic (Steppenwolf Theatre Company); W;t (The Hypocrites); The Hollow, The Tin Woman (Peninsula Players Theatre); Hang, Pirandello’s Henry IV, Fallen Angels (Remy Bumppo Theatre Company); The Book of Will, Miss Bennet (Northlight Theatre); Montauciel Takes Flight, A Wrinkle in Time, Velveteen Rabbit (Lifeline Theatre); This Way Outta Santaland, Naperville (Theater Wit); Balm in Gilead (Griffin Theatre); and The Sweeter Option (Strawdog Theatre Company). Amanda is a graduate of Ripon College with a B.A. in Theater and Art.


MARY HUNGERFORD (Stage Manager) who uses she/her/hers pronouns, is excited to be collaborating with this incredible group of artists on Mary Shelley’s Frankenstein. Prior Lookingglass credits include: 20,000 Leagues Under the Seas, Hard Times, Beyond Caring, Blood Wedding, Treasure Island, Moby Dick (2015), and Lookingglass Alice. She was also fortunate enough to join the Pequod as the Stage Manager for the tour of Lookingglass’ Moby Dick to Atlanta, Washington, D.C., and Costa Mesa, CA. Other Chicago stage management credits include productions with Chicago Shakespeare Theater, Steppenwolf Theatre Company, and TimeLine Theatre. Mary is a proud member of Actors’ Equity Association and an alumna of Northwestern University. Endless Thanks to Jeff and Kelley.
THE ACTORS GYMNASIUM is one of the nation’s premiere circus and performing arts training centers. Founded in 1995, Actors Gym is dedicated to expanding human and theatrical potential through the vital forms of circus arts by pushing the limits of physical, emotional, and creative expression. The Gym provides educational programs for students of all ages and levels, produces original and daring circus-theatre, and offers award-winning entertainment for corporate and other special events. Actors Gym is proud to partner with many performing arts organizations throughout Chicagoland and serves as the exclusive provider of circus performing arts training for Lookingglass.

HEIDI STILLMAN (Artistic Director/Lookingglass Ensemble Member) recently directed the World Premiere of Act(s) of God. She has both written and directed for Lookingglass: Hard Times, Cascabel, The North China Lover, Hephaestus, The Brothers Karamazov (2009 Raven Award), and The Master and Margarita. Additional writing credits with Lookingglass include: The Last Act of Lilka Kadison, The Old Curiosity Shop (Jeff Award for Adaptation), and The Baron in the Trees. Directing work with Lookingglass includes: Death Tax, Bengal Tiger at the Baghdad Zoo, Trust, The Wooden Breeks, and Hillbilly Antigone. Heidi’s adaptation of The Book Thief premiered at Steppenwolf Theatre Company. She directed Minita Gandhi’s Muthaland for Silk Road Rising Solos and Victory Gardens Theater’s Ignition Festival, CAATA/ConFEST, and at 16th Street Theatre. She co-wrote and directed The Year I Didn’t Go to School at the Chicago Children’s Theatre. Heidi lives in Evanston with her husband and her 16 year olds, Sadie and Jude.

RACHEL L. FINK (Executive Director) joined Lookingglass as its administrative leader in 2018. A strong advocate of leadership development and cultural policy, she most recently was the Managing Director of Theatre Bay Area, serving more than 300 theatres and 2,000 artists across the San Francisco Bay Area. Rachel also spent 16 years at Berkeley Repertory Theatre where she founded its School of Theatre, providing training and educational arts experiences for over 23,000 students annually. Professional distinctions include selection as the US delegate for the British Council’s Cultural Leadership International Programme, as a member of the American Express/Aspen Institute Fellowship for Emerging Nonprofit Leaders inaugural class, and as a 2016 artEquity cohort member. She is a League of Chicago Theatres board member, has served on the board of Theatre Bay Area, and has planned numerous national professional convenings, including the recent Berkshire Leadership Summit. B.A. in Theatre Arts from Case Western Reserve University; MFA in Theater Management from the Yale School of Drama.

PHILIP R. SMITH (Producing Director/Lookingglass Ensemble Member) most recently appeared as Dr. Aster in Life Sucks and Captain Smollett in Treasure Island at Lookingglass and Berkeley Repertory Theatre, and as Wrede Sartorius in The March at Steppenwolf Theatre Company. Other Lookingglass credits include Bass in Big Lake Big City, Ethan in Ethan Frome, Will in Trust, Phileas Fogg in Around the World in 80 Days, Ivan in The Brothers Karamazov, Tinker Bosch in The Wooden Breeks, and Creon in Hillbilly Antigone. Other recent credits include: Atticus Finch in To Kill a Mockingbird and Rev. Parris in The Crucible, both at Steppenwolf Theatre Company, and Fogg in Around the World in 80 Days at Baltimore’s Center Stage. Other regional credits include: McCarter Theatre, Seattle Repertory Theatre, Arden Theatre Company, Brooklyn Academy of Music (NYC), and The Actors’ Gang (LA). TV and film credits include: Widows, Boss,
PROFILES

Friends, Prison Break, Chicago Hope, Early Edition, Kissing a Fool, Since You’ve Been Gone, High Fidelity, The Express, and The Dilemma. As Producing Director, oversight includes Lookingglass casting and serving as a primary artistic liaison to the development department, special events, marketing, and production departments.

ANDREW WHITE (Director of Community Engagement/Lookingglass Ensemble Member) has participated as an actor, writer, or director in more than 40 Lookingglass productions, most recently directing the 2016 production of Life Sucks. He wrote the book and lyrics for Eastland: A New Musical, received a Jeff Award for his 2004 adaptation of George Orwell’s 1984 (which was presented at Steppenwolf Theatre Company as part of the Steppenwolf for Young Adults program), and wrote and directed Of One Blood, about the murder of three civil rights workers in 1964. He recently appeared as Banquo in Aaron Posner and Teller’s production of Macbeth at Chicago Shakespeare Theater. He served as Artistic Director from 2010–2015 and now leads community engagement programs in Lookingglass’ Department of Curiosity. His family in Evanston includes one wife, Shari; two progeny, Julia and Asher; and one cat named Jane.

MICHELE V. ANDERSON (General Manager) is in her twelfth season with Lookingglass Theatre Company, and in her ninth year as General Manager after having been the Director of Finance and Administration. Her over 20 years of experience in arts management include nearly ten years as Director of Finance & Administration at Steppenwolf Theatre Company, Business Manager of the International Theatre Festival of Chicago, and numerous short-term consulting and freelance positions with Writers Theatre, About Face Theatre, Victory Gardens Theater, Chicago Gateway Green, Storycatchers Theatre, and others. After receiving both a B.A. and a B.S. from Indiana University, Michele started her career in Chicago working for the for-profit producers Cullen Henaghan and Platt. Michele also has an M.A. in Arts Administration from Columbia College Chicago. She lives in Chicago with her husband Ken.

POETRY IS A PLACE IN CHICAGO

Dozens of free events every season
The Midwest’s only poetry library
Rotating exhibition gallery

Poetry Foundation
Home to Poetry magazine, published in Chicago since 1912
61 West Superior Street poetryfoundation.org/Visit

FEATUREURING
Thank You to Our Donors

VISIONARY

PAUL M. ANGELL
FAMILY FOUNDATION^  DOUGLAS R. BROWN AND RACHEL E. KRAFT^  PAUL AND DEDREA GRAY^  MacArthur Foundation^  THE CROWN FAMILY^  JOAN AND  BIG DOG FUND  RICHARD A. DITTON^  PAUL RUBSCHLAGER^  LEE AND SANDY GOLUB^  NANCY AND

PRINCIPAL

Allstate  BMO Harris Bank  CONAGRA BRANDS FOUNDATION

ComEd  THE HEARST FOUNDATIONS^  ELAINE AND LARRY HODGSON  ROBERT K. KRAFT AND  JOHN MCGOWAN AND THE NEW ENGLAND PATRIOTS DAVE ROBBINS^  FOUNDATION

BENEFACTOR

Shawn M. Donnelly and  Michael E. Harrington and  Poetry Foundation  Christopher M. Kelly  Anne R. Prammaglio  Rhoades Foundation  Janice Feinberg and  Melody Hobson and  Segal Family Foundation  the Joseph and Bessie  George Lucas  The Siragusa Foundation^  Feinberg Foundation  Todd and Barbara Leland  Harold and Mimi Steinberg  Lloyd A. Fry Foundation^  Ann Lurie and  Charitable Trust^  Marc and  Mark Muheim  Shirley Ryan  Lori Ann Gerdisch  Melinda McMullen and  STS Foundation  Goldman, Sachs & Co.  Duncan Kime^  Wintrust  Northern Trust  SHUBERT FOUNDATION INC.  THE STEINER KERMAN EDUCATION FOUNDATION

IN-KIND

City of Chicago  easyware  HEARN  Mayor Rahm Emanuel  Shirley Ryan

ABILITYLAB  PARK HYATT CHICAGO^  HMS MEDIA  ^ Denotes multi-year commitment

Mary Shelley’s Frankenstein  19
ABOUT LOOKINGGLASS

Inventive. Collaborative. Transformative. Lookingglass is home to a multi-disciplined collective of artists who create original, story-centered theatre through a physical and improvisational rehearsal process centered on ensemble. Lookingglass has staged 68 World Premieres and garnered numerous awards in its mission to change, charge and empower audiences and artists alike. Lookingglass Education and Community Engagement programs encourage curiosity, creativity, and collaboration with thousands of students and community members each year. In 2003, Lookingglass Theatre opened in Chicago’s landmark Water Tower Water Works. In 2011, Lookingglass received the American Theatre Wing’s Tony Award® for Outstanding Regional Theatre. In 2016, Lookingglass received the MacArthur Award for Creative and Effective Institutions and in 2017, was the recipient of the League of Chicago Theatres’ Artistic Achievement Award.

LOOKINGGLASS COMPANY MEMBERS

ENSEMBLE

Kareem Bandealy  Laura Eason  David Schwimmer
Mara Blumenfeld  Anthony Fleming III  Joey Slotnick
J. Nicole Brooks  Raymond Fox  Philip R. Smith
David Catlin  Joy Gregory  Heidi Stillman
Thomas J. Cox  Doug Hara  Tracy Walsh
Lawrence E. DiStasi  David Kersnar  Andrew White
Kevin Douglas  Louise Lamson  Temple Williams III
Christine Mary Dunford  Daniel Ostling  Mary Zimmerman

ARTISTIC ASSOCIATES

Atra Asdou  Sylvia Hernandez-DiStasi  Scott Silberstein
Brian Sidney Bembridge  Tony Hernandez  Rick Sims
Chris Binder  Lauren Hirte  Alison Siple
Walter Briggs  Joshua Horvath  Samuel Taylor
Christopher Donahue  Anthony Irons  Lisa Tejero
Deanna Dunagan  J. Salomé Martinez Jr.  Troy West
Kasey Foster  Andre Pluess  Lindsey Noel Whiting
Sara Gmitter  Ericka Ratcliff  

lookingglass
KAREEM BANDEALY recently appeared at Lookingglass as Captain Nemo in *20,000 Leagues Under the Seas*. He also just made his playwriting debut with *Act(s) of God* (directed by Ensemble Member Heidi Stillman) which ran at Lookingglass from Feb. 13–March 31. Currently, he is working on developing a number of his plays for future production. You can catch him on stage later this year at Goodman Theater as Jacob Marley in his sixth year of *A Christmas Carol*.

MARA BLUMENFELD recently costume designed *Acts(s) of God*, *Plantation!*, *Hard Times*, and *Beyond Caring* at Lookingglass. Other projects include the most recent revival of *Metamorphoses* at Berkeley Repertory Theatre and Guthrie Theater, *Sweat* at Goodman Theatre, and *The Children* at Steppenwolf Theatre Company.

J. NICOLE BROOKS has recurring roles on Showtime’s *The Chi*, and the upcoming *South Side* on Comedy Central. She was last seen on stage in *Lottery Day* at Goodman Theatre. She has several writing projects in development for stage and screen, including the World Premiere of *Her Honor Jane Byrne* at Lookingglass in the spring of 2020. @doctaslick

THOMAS J. COX last appeared at Lookingglass in *20,000 Leagues Under the Seas*. During the 2018–19 Season, he appeared as Bob Cratchit in Goodman Theatre’s *A Christmas Carol*, and performed in Writers Theatre’s production of *Ma Rainey’s Black Bottom*.

LAWRENCE E. DISTASI was last seen onstage at Lookingglass as Frank in *Thaddeus and Slocum: A Vaudeville Adventure*. He is currently spending a lot of time riding trains with his one year old son Aleo and interrupting his oldest son Griffin with phone calls when he should be doing his fancy college engineering homework.

KEVIN DOUGLAS is developing his next play and some television pilots and the film adaptation of *Plantation!* He made his LA theatrical debut at the Geffen Playhouse performing in the World Premiere of *Black Super Hero Magic Mama* written by Inda Craig-Galvan.

CHRISTINE MARY DUNFORD most recently appeared in *Blood Wedding* at Lookingglass. She directed her own adaptation of the novel *Still Alice* at Lookingglass in the spring of 2013. The play had its first international production this past winter in Leeds, England. Christine continues to work on The Memory Ensemble and as Director of the School of Theatre & Music at UIC.

LAURA EASON is currently a Co-EP on a Blumhouse/Showtime limited series about Roger Ailes and Fox News. Her feature film debut, *Here and Now*, starring Sarah Jessica Parker, was released in 2018 and is available to watch from your couch through your favorite streaming platform. 2019 theater work includes the UK’s New Vic production of her adaptation of *Around the World in 80 Days*, originally commissioned and produced at Lookingglass, at the New Victory Theatre in NYC and her play *The Undeniable Sound of Right Now* here in Chicago at Raven Theatre, directed by BJ Jones. lauraeason.com

ANTHONY FLEMING III most recently reprised his role as Queequeg in *Moby Dick* in the summer of 2017, for which he received the Jeff Award for Best Supporting Actor in a Play in 2015.
ENSEMBLE UPDATES

RAYMOND FOX will complete the run of Mary Zimmerman’s *Metamorphoses* at Guthrie Theater in Minneapolis in late May.

JOY GREGORY is currently a writer-producer on the CBS series *Madam Secretary*. A feature film adaptation of her play *The Shaggs: Philosophy of the World*, produced with Lookingglass, is in pre-production. She is also working on a new play.

DOUG HARA was recently seen as Friar Tuck in Cleveland Playhouse’s production of Ken Ludwig’s *Sherwood, the Adventures of Robin Hood*. This winter and spring will find him directing Arden Theatre Company’s production of *Treasure Island* adapted by Toby Hulse, and playing Lemml in their production of *Indecent* by Paula Vogel.

LOUISE LAMSON is on tour with Mary Zimmerman’s *Metamorphoses*. After being at Berkeley Repertory Theatre, it will run at Guthrie Theater in Minneapolis through May. Come visit!

DAVID KERSNAR is teaching theatre at University of Wisconsin-Madison where he recently directed *The 39 Steps* and is currently developing a new musical for Chicago Children’s Choir.

DAVID SCHWIMMER most recently directed *Plantation!* at Lookingglass and was thrilled to co-produce *Beyond Caring* with Lookingglass in 2017. He just completed a recurring role on *Will & Grace* and is about to film a new comedy series *Intelligence* for Sky TV in London this summer.

JOEY SLOTNICK was most recently seen with his family in Northern California watching the elephant seals. This spring he’ll be working with his colleagues Lauren Katz and Jim Dennen on their new improvised show, *Marriage: A Work in Progress*.

TRACY WALSH most recently provided dance choreography for *The Steadfast Tin Soldier*, movement choreography for *Act(s) of God*, and intimacy choreography for *Beyond Caring*. She also recently choreographed and appeared in *Iphigenia In Aulis* at Court Theatre and The Getty Villa in LA. She and her husband own and teach at Lighthouse Yoga in Evanston.

TEMPLE WILLIAMS III is Chief Operating Officer of 51 Minds Entertainment and Authentic Entertainment (both part of Endemol Shine North America), two LA based production companies focused on non-scripted television (credits include: *Below Deck, Below Deck Mediterranean, Truck Night In America, Flipping Out, Trading Spaces*). Additionally, Temple is Chief Executive Officer of Freedom Media, a company dedicated to financing independent feature films (credits include: *The Forger, Maggie’s Plan, Equals, Shangril La Suite*). Temple lives in Los Angeles, although he really misses Chicago …but not in the winter.

MARY ZIMMERMAN is directing Meredith Wilson’s *The Music Man* at Goodman Theatre this summer. Then she looks forward to the return of *The Steadfast Tin Soldier* at Lookingglass this winter.

For DAVID CATLIN, DANIEL OSTLING, PHILIP R. SMITH, HEIDI STILLMAN, and ANDREW WHITE, see the PROFILES section.
BOARD OF THE DIRECTORS

CHAIR
Nancy Timmers

PRESIDENT
Richard Chapman

VICE PRESIDENTS
Jon Harris
Jill Reznick Meier
Brenda Robinson
Diane Whatton

TREASURER
Steven A. Weiss

SECRETARY
Charlotte B. Whitaker

ARTISTIC DIRECTOR
Heidi Stillman

EXECUTIVE DIRECTOR
Rachel L. Fink

IMMEDIATE PAST CHAIRMAN
John McGowan

CHAIRMEN EMERITUS
Richard A. Ditton
Lisa Naparstek Green

Ernie Arias
Leigh Buchanan Bienen
Allegre E. Biery
David Catlin
Lester N. Coney
Al DeVaney
Courtney Eber
Kathleen B. Fanning
Edward Filer
Charles Frankel
Lee Golub
Paul Gray
Michael Harrington
Lindsay D. Hearn
Dr. Elena Kamel
Lindsay Knight
Peter Marino
Christian McGrath
Dr. Maria Mendelson
Tom O’Neill
Robert Palffy
Dr. Abbie Roth
Peter Roth
Patrick Rule
Philip R. Smith
Darren Snyder
Thomas Stat
Catie Walsh
Andrew White

NATIONAL COUNCIL
Billy Dec
Carol Genis
Todd Leland*
J. Scot Pepper*
Kevin Rochford*

EMERITUS BOARD
Geoffrey Baer
Gerry Barad
Liz Barrett
Joe Brady~
Richard Bromley
Julie Foley
Rachel E. Kraft*
Celia G. Leventhal
Rocque E. Lipford Jr.
Taylor Malishenko
Laura Matalon
Melinda McMullen
Alex Miller*
Donna Schatt
Matthew Smith
Jeffrey Steigelman
Lane Winter Vanderslice
Dr. Annabelle Volgman
Arnold Widen, M.D.

PRESIDENTS EMERITUS
Christine Mary Dunford
James Johnson
John Morris

*President Emeritus
~ Chairman Emeritus

~ This donor is ensuring the future of Lookingglass with a bequest through the Givingglass Guild

LOOKINGGLASS ASSOCIATES BOARD (LAB)

FOUNDER
Billy Dec

PRESIDENT
Lindsay Knight*

IMMEDIATE PAST PRESIDENT
Tai Duncan*

VP MEMBERSHIP
Molly Beran*

VP EVENTS
Ali McAnaney*

VP MADHATTER’S CLUB
Kate McMahon*

VP SPECIAL PROJECTS
John Zimmerman*

MEMBERS
Gregory Claus
Kim Darre
Ania Gali
Ben Ginsburg
Brendan Green
Matt Groppenbacher
Jacqueline Helmrick
Peter Hoffmann
Kimberly Kocur
Melissa Hayne Loretto
Samantha Schmidt

Stephanie Swiatek
Emily Tisone
Kyle Tisone
Jillian Tribbett
Matt Ubrig
Chris Vainisi

* Executive Committee
LOOKINGGLASS STAFF

ARTISTIC
Artistic Director
Heidi Stillman
Producing Director
Philip R. Smith
New Works Associate
Caroline Macon Fleischer

ADMINISTRATION
Executive Director
Rachel L. Fink
General Manager
Michele V. Anderson
Business Office Coordinator
Minda Cerva
Administrative Coordinator
Gracie Meier

CURIOUSITY
Director of Education
Lizzie Perkins
Director of Community Engagement
Andrew White
Education Coordinator
Samantha Kaser

DEVELOPMENT
Director of Development
Hilary Odom
Major Gifts Officer
Glynnis Hokenson
Institutional Giving Coordinator
Sheri Flanders
Individual Giving Associate
Matthew Harmon
Development Associate
Austin Kopsa
Special Events Associate
Cori Woods

MARKETING
Director of Marketing
Anna Marie Faulkner
Marketing Coordinator
Nelly Mueller
Group Sales and Marketing Associate
Matthew Moynihan
Graphic Designer
Sarah Stec

AUDIENCE AND ACCESSIBILITY SERVICES
Associate Director of Audience and Accessibility Services
Kimberly Lawson
Assistant Manager of Audience and Accessibility Services
Patrick Smith
Bar Supervisor
Tamara Becker
Audience and Accessibility Services Staff
Samuel Flores
Alexandria Johnson
Aaron Lawson
Andy Monson
Corrie Riedl
Dan Wenzel

PRODUCTION
Production Manager
Sarah Burnham
Technical Director
Jon Woelfer
Associate Technical Director
Will Tople
Master Electrician
Rachel Lake
Sound Supervisor
Jailen Ellis
Wardrobe Supervisor
Nina Escobedo
Costume Shop Manager
Angela Enos
Company Manager
Claire Kedjidjian

COUNSEL
Public Relations
Cathy Taylor Public Relations, Inc.
Auditors
Baker Tilly, LLP

Computer Consulting
Ted Giesler, Cypress Consulting Group, Ltd
Video Content
HMS Media
Media Agency
Allied Live

Photography
Mark Campbell Productions
Liz Lauren
Gracie Meier
Sean Williams

Lookingglass Logo Design
Elizabeth Kairys

Website
Venture Industries Online
Workplace Training
Mindy Chapman & Associates LLC
glassquerade Consulting
PJH & Associates Inc.
Your gift brings
STORIES to LIFE
LIFE to STORIES

When you give to Lookingglass, you directly influence our Company’s imaginative art and our ability to bring people together through stories. For over 30 years, donations have fueled Lookingglass’ ambitious mission to change, charge, and empower our audiences and communities. Donors play a critical role annually in support of new play development, education and community engagement programs, full seasons of productions, and beyond.

Join our community of donors and empower our Company to dream bigger with each new production we bring to the stage, each student we inspire in the classroom, and each life we touch through the power of great stories.

WAYS TO GIVE

Online
Lookingglasstheatre.org/support

Phone
773.477.9257 X 122

Mail
Lookingglass Theatre Company
875 N Michigan Ave, Suite 1330
Chicago, IL 60611

In Person
Visit our Box Office
821 N Michigan Ave
Chicago, IL 60611

Questions? Call Austin Kopsa at 773.477.9257 X 122 or AKopsa@lookingglasstheatre.org.

MAJOR GIFT DONORS

We extend our utmost thanks to these individuals who have increased their commitment to Lookingglass by participating in our major gifts program. We are extremely grateful for their very generous support. The impact of their gifts are felt each day by artists, staff, and community members who benefit from Lookingglass’ transformative productions and exceptional education and community engagement programs. For more information please contact Glynnis Hokenson, Major Gifts Officer, at 773.477.9257 X 123 or GHokenson@lookingglasstheatre.org.

Anonymous
Leigh and Henry Bienen
Big Dog Fund
Mindy Chapman Memorial Fund
Joyce and Bruce Chelberg
Ralph and Evelyn Davis Family Foundation
Richard A. Ditton
Paul and Dedrea Gray
Michael Harrington and Anne Pramaggiore

Rachel E. Kraft
Todd and Barbara Leland
John McGowan and Dave Robbins
Melinda McMullen and Duncan Kime
Jill Reznick Meier and Jonathan Meier
Joan and Paul Rubschlager
David L. Schwimmer
Darren and Anne Snyder
Nancy and Michael Timmers
DONORS

Lookingglass Theatre Company gratefully acknowledges the generosity of the many corporations, foundations, and government grantors who support Lookingglass and its innovative artistic and education programs. We are pleased to recognize contributions made between March 1, 2018–April 11, 2019. We work diligently to keep our donor lists up to date. Please bring any unintentional errors, additions, or needed corrections to the attention of Sheri Flanders, Institutional Giving Coordinator at 773.477.9257 X 113 or SFlanders@lookingglasstheatre.org.

INSTITUTIONAL SUPPORTERS

PREMIERE BENEFACtor ($1,000,000 +)
The John D. and Catherine T. MacArthur Foundation

MAGNIFICENT BENEFACtor
($500,000–$999,999)
The City of Chicago Mayor Rahm Emanuel
State of Illinois: Department of Commerce and Community Affairs

VISIONARY ($100,000–$499,999)
HEARN
Paul M. Angell Family Foundation
United Airlines

PRINCIPAL ($50,000–$99,999)
A. Marek Fine Jewelry
Allstate Insurance Company
BMO Harris Bank
Polk Bros. Foundation
The Shubert Foundation

BENEFACtor ($25,000–$49,999)
Alphawood Foundation
The Chicago Community Trust
ComEd
The Crown Family
Exelon
Joseph and Bessie Feinberg Foundation
Lloyd A. Fry Foundation
The Hearst Foundations
HMS Media
Northern Trust
Park Hyatt Chicago
Poetry Foundation
The Rhoades Foundation
Shirley Ryan AbilityLab
Steiner Kerman Education Foundation
STS Foundation
Wintrust

SUSTAINING ($10,000–$24,999)
Anonymous
Adrian Smith + Gordon Gill Architecture
Bayless Family Foundation
Doris Duke Charitable Foundation
Elizabeth F. Cheney Foundation
Goldman Sachs
GCM Grosvenor
Harold and Mimi Steinberg Charitable Trust
Illinois Arts Council Agency
MARSH Private Client Services
Mesirow Financial
MillerCoors
National Endowment for the Arts
Prince Charitable Trusts
Ralph and Evelyn Davis Family Foundation
Roetzel & Andress
SMG
The Milne Family Foundation
The Pauls Foundation
The Siragusa Foundation
United Center

LANDMARK ($5,000–$9,999)
Bloomingdale’s
The Davee Foundation
Irving Harris Foundation
John R. Halligan Charitable Fund
Dr. Scholl Foundation

CORNERSTONE ($500–$4,999)
Anonymous
Patricia Hurley & Associates LLP
Vedder Price P.C.
The Lookingglass

Watermark

CREATE THE IMPOSSIBLE.

Watermark Members play an essential role at Lookingglass, providing the financial foundation for artistic innovation on our stage and throughout the community. The ongoing support of these generous individuals inspires the Company to hold its productions to the highest artistic standards and bring its education and community programming to those communities in Chicago that need them most.

Watermark Members are given an inside look into how Lookingglass continues to create stories that redefine the limits of theatrical experience through behind-the-scenes access, invitations to exclusive special events with Lookingglass Artists, and our VIP ticketing services. The support of the Watermark is critical to achieving Lookingglass’ mission. To join this celebrated group of individuals, contact Matt Harmon at 773.477.9257 X 153 or MHarmon@lookingglasstheatre.org.

INDIVIDUAL SUPPORTERS

Lookingglass gratefully recognizes the individual donors who lay the foundation for our innovative programming. We are pleased to recognize contributions made between March 1, 2018–April 11, 2019. For more information please contact Matt Harmon, Individual Giving Associate, at 773.477.9257 X 153 or MHarmon@lookingglasstheatre.org.

VISIONARY
($100,000+)
Richard A. Ditton
Paul and Dedrea Gray
Nancy and
Michael Timmers
Joan and Paul Rubschlager
Lee and Sandy Golub

PRINCIPAL
($50,000–$99,999)
Big Dog Fund
Elaine and Larry Hodgson
Rachel E. Kraft
Patrick and Shirley Ryau

SUSTAINING
($10,000–$24,999)
Anonymous (2)
Mary Jo and Doug Basler
Barbara Bradford and
Robert Sherman
Joyce and Bruce Chelberg
Shawn M. Donnelley and
Christopher M. Kelly
Kathy and Kevin Fanning
Peter and Paula Fasseas
Jeremy Kaufman and
Vered Hankin
Cheri Lawrence
Jason and Yvonne Lee
Rocque and Anne Lipford
Christian McGrath
Melinda McMullen and
Duncan Kime
Jill Reznick Meier and
Jonathan Meier
Marla Mendelson and
Stephen Wolff
Tom O’Neill and Ann David
Abbie Helene Roth and
‘Sandra Gladstone Roth’
Lizzy and Josh Scheinfeld
Able Services
Mark and Kimbra Walter
Steve and Lorraine Weiss
Char Whitaker

LANDMARK
($5,000–$9,999)
Anonymous
Gerry Barad and
Tamara Holder
Rick and Deann Bayless
Allegra Biery
Jim and Beth Biery
Joe and Shannon Brady
Cheryl Lynn Bruce and
Kerry James Marshall

Guy Chipparoni
Edward Chun
Al DeVane
Rebecca and Kurt Feaster
Aaron and
Whitney Fershee
Lisa Naparstek Green and
Howard Green
Thomas and Diana Hall
Drs. Elena and
Perry Kamel
Jared Kaplan and
Maridee Quanbeck
Matt and Teriya Luzadder
Steve Madrey
Peter and Jennifer Marino
Laura Matalon and
Spencer Waller
Kevin and Michelle Mize
Mark and Nancy Ratner
Patrick C. Rule
Sandy Sargent

^ This donor is ensuring the future of Lookingglass with a bequest through the Givingglass Guild

* We gratefully acknowledge our deceased donors

Mary Shelley’s Frankenstein  27
DONORS

Rosemary J. Schnell
Irena and Preston Simons
Jay and Kelly Tunney
Diane and Chris Whatton
Karen Zelden and Ralph Senst

CORNERSTONE ($2,500–$4,999)
Daniel and Joan Battle
Lynnea Bauer and Scott Brainerd
Claire Bienen and Gary Esayian
Suzette and Allan Bulley
Ellen-Blair Chube
Ben and Frances Collins-Sussman
Robert Danziger and Maggie Gellens
Rebecca Deaton
Jan Anne Dubin
Lisa and Geoffrey Dybas
Anne and Don Edwards
Frank Franzese
Doug and Katie Frey
Richard* and Mary L. Gray
Elisa Harris and Ivo Daalder
Barbara and David Hoffman
Sheffield and Susan Hyde
Anne and Frank Zeffris
Doug and Katie Frey
Richard* and Mary L. Gray
Elisa Harris and Ivo Daalder
Barbara and David Hoffman
Sheffield and Susan Hyde

MILESTONE ($1,500–$2,499)
Abbe and Adam Aron
Edgar Bachrach
Michael and Kimberly Beatrice Charitable Gift Fund
Dee Beaubien
Janet V. Burch
Karen and Tuy Connell
Charlie and Stephanie Frankel
Jim and Sandy Freeburg
Kevin Gigax
Kathleen M. Gruber
Jon and Allie Harris
Monica and Tim Jaster
Thomas and Pascale Kichler
Jane Quinn and Jeffrey McCarthy
Pamela G. Meyer
Helen Kauder and Barry Nalebuff
Lee Oberlander
Moira O’Connor
Barbara and Daniel O’Keefe
Aner and Joan Porat
David and Valeria Pruett
Deborah Quazzo
Diana and Bruce Rauner
Alan Gordon Rottman
Michael and Diana Sands
Liz Stiffel
John and Stephanie Tipton
Lisa and Charles Tribbett
Anne Van Wart and Michael Keable
Walter and Mary Wahlfeldt

ENSEMBLE ($500–$999)
Anonymous
Curt and Lisa Bailey
Susan R. Benner
Lisa and Stephen Bonner
Richard and Marilyn Bromley
Gregory Cameron
Mr. David Chen and Ms. Brandon Yates
John and Deborah Chipman
Chanel Coney
Red Delaney
John and Terry Delaney
Monique and Tim Demery
James Drey
Courtney and Bob Eber
Larry Ecol
Jonathan and Emily Eller
Carol Farver
Timothy and Janet Fox
Susan Mabrey Gaud
Lori Gladstone
Joseph and Linda Gmitter
Michael Goldberger* Cynthia Joho
Debbie and Jack Kelleher
Jeff and Karen Ketchen
Melinda Knight
Knuth Family Fund
Jennifer and Brad Kotler

Jeanne Rogers and Perry Sainati
Joanne C. Ruxin
Alice and John Sabl
Renee and Michael Sichlau
Bonnie and James Spurluck
Lindsay and Brian Stal
Sue E. Stealey
Nikki Will Stein and Fred Stein
Matthew Steinmetz
Jon and Jane Stillman
Donnie and Lacy Storino
Kevin Tobin and Stephanie Lenz
Dr. Sabrina Tsao
Scott Turow
Donald and Sylvia White
Randi and David Winter
Leslie and Robert Zentner
Bill Kurtis and
Donna LaPietra
Jim and Barb Lapetina
Peter and Judith Lederer
Yohannan Lee
Kevin and
Jackie Luthringhausmen
Mike McDonough
Richard and
Beverly Moody
Iris Nicholaichuk
Loretta Nienke
James Mark Pellegrino
Walter Petersen
Elizabeth and
Jesse Peterson Hall
Ron and Karen Powell
Geri Redd
Merle Reskin
Bill Savage
Jane A. Shapiro
Richard Smart
Kirk Smid
Janet Carl Smith and
Mel Smith
Langhorne and
Marilyn Smith
Jeffrey and
Michelle Steigelman
Heidi Stillman and
Rick Sims
Barbara and Tom Strauss
Don Sullivan
Joe and Margaret Tilson
Margaret and
Michael Unetich
Lane Winter Vanderslice
and Elaine Mohamed
Lawrence White
Susan J. White
William and Jun Wiersema
Susan Youdovin and
Charlie Shulkin
David and Elizabeth Zott
Regina Belmonte and
Kent Sato
Molly Beran
Gordon Berry and
Mary Hynes-Berry
Barbara Blair
Eric Bresler
Thomas F. Broderick
Kathleen Brown
The Bufferd Family
John F. Byrd
Michael Cansfield
James Chapman
Gregory Claus
Michael Scott and
Joy Clendenning
Brian Collins
Lindsay Dausch
Fran and Bob Del Boca
Bernice Dong
Drummond-Sharma Family
Christine Dunford
Steven B. Edelstein, MD
Camille Einoeder
Nestor and Beth Eliadis
Scott A. and
Lenore M. Enloe
Francoise and
John Falkenholm
Steve and Suzanne Fedea
Dr. and Mrs. Anthony Finder
Rachel Fink
Willard Fry M.D.
Jennifer Gladstone
Kimberly Gleeson
Megan Goldish
Alvin and June Golin
Mary J. Hayes
Jacqueline M. Helmrick
David and Kathy G. Holmes
Carl Jenkins
Karen and Jerry Johnson
Jan Kallish
Kathleen Kubick
Simon and Lydia Lambert
Cindy and Jim Lamson
Adam Langer and
Beate Sisschen
Jim and Laurel Lannen
Elizabeth Lesner
Sherry and Mel Lopata
Joan Lovell
Wendy Manning
Cathleen R. Marine
Corinne Marrinan
William Mason
Rita McConville
Michele McGould
Kathie Melean
The Morris and Helen
Messing Family
Charitable Fund
Sheba Miller-Morris
Julianne Morton
Lori and David Nienke
Dan and Ann O'Brien
Bruce Oltmann and
Bonnie McGrath
Penelope Parkes
Gil and Carolyn Parsons
Fraser and Ellen Perkins
Betty and
Thomas Philipsborn
Adele Rapport
Frederic Rasio
Mary Reitstetter
Susan and Edwin Ritts
The Saints
Dr. Alice Schlegel
Ellie Schwimmer
Liz and Jeff Sharp
Scott Silverstein
Phil Smith and
Louise Lamson
Jo Ann Stevenson
Lorraine Subra
Edward and Janet Teel
Emily and Kyle Tisone
Jillian Tribbett
Joe and Jaciee Trpik
Catie Walsh
Ms. Susan Weiss
Andrew White and
Shari Joffe
Anna Williams
Patricia Wyant
Caren Yanis

FRIEND
($100–$249)
Anonymous (13)
Fran and Bernie Alpert
Ida Anger
Barbara Arsenault
Arthur Ashley
Thomas and Heidi Babbo
Ann and David Baker
Liz Barrett
JW Bell
Kathleen Bergeron
Arta and Adrian Beverly
Helaine A. Billings
Andy Blackburn
John Boatright
Dr. Bob
Britta Bopp
Norma Borcherding
Nancy J. Bothne
Lorraine Boyd and
David Felix
Robert and Joell Brightfelt
Paul Brinkman
Steven Brint
Joel and Carol Brosk
Meredith Brown
Kristin Brown
William Bun III
Carney-Vestevich
Catlin Family
James Chapman
Tom and Meg Claggett
Allison Clark and
Paul J. Karafiol
Deb Clapp
Robert and Margery Coen
Sharon Conway
Judith Corbeille
Jim Corrigan
Darwin Corrin
Mary Alice Costello
Wendy Covelli and
Tony Arteaga
Jane Coyne
Debbie Crimmins and
Paul Goerss
Les Crooks
Rosemary Crowley
Nancy and
Joseph Crowther
Scott Daniels
Kim Darre
Phyllis Deerinck
Judith Docekal
Joseph Dowling
Tai Duncan
Tiscia Eicher
Robert Eichinger
Tim and Jane Evans
Maurice Fantus
Eileen and David Fink
Catherine Flaa
Jan and Bill Flapan
Sally Fletcher
^This donor is ensuring the
future of Lookingglass
with a bequest through the
Givingglass Guild

* We gratefully acknowledge
our deceased donors
Bernadette Foley and Richard Landgraf
Daniel Frohman
Ania Gali
Charles Gardner
Dorothea and Philip Genetos
William Glass
Ethel and Bill Gofen
Sylvia Grady
Brendan Green
Ellen Gualtieri
Deborah J. Gubin
Joan and Guy Gunzberg
Carol and Solomon Gutstein
Shelia Hagan
Cassing Hammond and Scott D. Fehlan
Joel L. Handelman and Sarah R. Wolff
Michael Hansen and Nancy Randa
Elaine Haydock
Jacqueline Hayes
Peter Hoffman
Richard Hokenson
Chris Holden
Gail Holmberg and Henri Gillet
James and Eileen Holzhauer
Humbert Family
Barbara Huyler
Ed Jeske and John Hern
Karen Johnson
Joyce Johnston
Chris and Vanessa Kalantzis
Dr. Morris A. and Celia F. Kaplan Foundation
Lenore Kaplan
Linda Karn
Kerry Miller and Nina Kavin
Ausrine Kerr
Dr. Jack and Marilyn Kessler
Roger Kiley and Dawn Goulet
Diana and Neil King
Carol Kipperman
Kristin Kliger-Thomas
Allison Klotz
Judith Klotznick
Michael and Nancy Koenigschnoet
Rhonda Kokot
Bradley Kolar
Betty Kolb
Mr. & Mrs. Gary Kopsa
Susan Koralik
David and Suzanne Kranz
Rosemary Krimbel and John Garton
Linda Kristensen
Harri and Angela Kumar
Jeanne LaDuke
Kathleen Langecek
Joan and Murray Levin
Nancy Levin
Natalie and Phil Levin
Christine Lewandowski
Karen and Bob Lewis
Fran and Chuck Licht
Sharon and Bob Lindgen
Melissa Hayne Loretto
Roy Lundquist
Joseph and Kathleen Madden
Dan and Debi Manooogian
Lesley Martin
Amanda Martinez
David Mason
Jim and Gay Mather
Marcus and Catherine Maydey
Lisa Mazzullo
All McAnaney
Doug and Nancy McConnell
Kathryn McMahon
Susan Medak and Greg Murphy
Chuck and Sylvia Meyers
Laura Michelini
Claire Miller
Clark Miller and Gregory Story
David Morris and Karen Miller
Linsy Page Morton
Kristi Moinihan
Maureen Mudron
Peter and Colleen Mulchrone
Patricia R. Naguib
Beth Najberg
Roberta F. Nechin
Melissa Neel
Thomas and Erin Norton
Ellen Novak
Robert Nowak
Carol and Stuart Oken
Jason Osborn
Derk and Margie Osenberg
Daniel Ostling
Elyse Pearlman and Brad Teckenbrock
David and Becky Perry
Joe and Golnar Phillips
Lydia and Kenneth Polonsky
V. Pristera Jr.
Jessica and Yan Pritzker
Jerry Proffit
Alan Pulaski and Jane Grady
Carolyn Rose Ratke
The Ramaiya Family
Dr. Eva Rede
Owen and Sandra Rennert
Dirk and Julie Riekse
Donna L. Robbins
Susan Robertson
Richard Romon
Keith Roser
Clara Rubinstein
Cathleen Ruth
Mr. and Mrs. John Scala
Samantha Schmitt
Jean Schwartz and Jesse Horvath
Bob Schweis
Donald and Gail Segal
Margaret Shaklee
John Shannon
Eileen Shaw
Susan Shiroishi
June Shulman
Wesley Skogan and Barbara Puchler
Raymond Skowron
Kathleen Polnik Silter
Diane W. Smith
Steven and Deborah Soehlig
Micki Somerman and Philip Zawa
Eric Sorensen
Ran Sparling
Gwen and Allen Spicer
Dr. Bonnie Spring
Sarah Stec
W. and E. Stenhouse
Sy Sussman and Elizabeth Doherty
Lois Swartzell
Stephanie Swiatek
Susan C. Taylor
Alvin and Karen Telser
Paul and Linda Thistlethwaite
Karen Hletko Tiersky
Carl and Karen Tisone
Joanne Tremulis
Matt Ubrig
Christopher Vainisi
Dr. Prabhu Velan and Shubhra Jain
Karim Wachowski
Eugene and Sandra Wagner
Steven Waltz
Dr. Claire Wang
Craig Wilbanks
Clifton J. Wilkow and Robert Kinslow
Janet and Les Wilson
Ann Wise
James and Rita Wise
Pamela and Bruce Wolfe
Chris Wollmuth
William Woloshin
David Wolski
Amanda Worthington
John Zimmerman
Shelia Van Zyle

This donor is ensuring the future of Lookingglass with a bequest through the Givingglass Guild

We gratefully acknowledge our deceased donors
TRIBUTE GIFTS

In Memory of John Blair
Barbara Blair

In Memory of David Burns
Rachel E. Kraft

In Memory of Mindy Chapman
James Chapman
Marcia Tarre

In Memory of Eunice Joffe
Donna Baciocchi

In Memory of Marilyn Mesch
Jim Corrigan

In Memory of James F. Gates
The Rhoades Foundation

In Memory of Sandra Gladstone Roth
Ida Anger
Regina Belmonte and Kent Sato
Friends of Sandra Roth
Lori Gladstone
Cassie Hammond and Scott D. Fehlan
Rachel E. Kraft
David and Suzanne Kranz
Michele McGould
Melinda McMullen and Duncan Kime
Lydia and Kenneth Polonsky
Owen and Sandra Rennert
Craig Wilbanks

On Behalf of The Milne Family Foundation
Big Dog Fund

In Honor of Gerry Barad
Randi and David Winter

In Honor of Leigh and Henry Bienen
William Bunn III
Rachel E. Kraft and Douglas R. Brown
Patrick G. and Shirley W. Ryan Foundation
Rosemary Schnell
Segal Family Foundation
Liz Stiffel
David and Lynn Weinberg

In Honor of Allegra Biery
Segal Family Foundation

In Honor of Andrew Chun Scholarship Fund
Edward Chun
Claire Miller

In Honor of Kathy Fanning
Dr. Sheffield and Susan Hyde

In Honor of Rachel Fink
Susan Medak and Greg Murphy

In Honor of Kasey Foster and the Cast of The Steadfast Tin Soldier
Anita Gewurz

In Honor of Jon Harris
Adam Scholl

In Honor of Rachel Kraft
Fran and Bernie Alpert
Lookingglass Artists
Lookingglass Board
Kathi Brown
Meredith Brown
Carol Prins and John Hart
Janet Carl Smith and Mel Smith

In Honor of Josephine Lee
Rachel E. Kraft
Melinda McMullen and Duncan Kime

In Honor of Jill Reznick Meier
Big Dog Fund

In Honor of Brian Price and Jessica Schoen Price
Helen Kauder and Barry Nalebuff

In Honor of Dr. Eva E. Redei
Frieda Applebaum

In Honor of Sophie, Zoe, Molly, and Maddy Stein and their Wonderful Parents
Fred and Nikki Stein

In Honor of Michael and Nancy Timmers
Peter and Paula Fasseas

IN-KIND GIFTS

A. Marek Fine Jewelry
Advantage Travel
Avianca Flights
Bloomingdale's
Somerset—Boka
Restaurant Group
Cheri Lawrence
David L. Schwimmer

Deann and Rick Bayless
Domaine Clarence Dillon and Chateau Haut
Brion Wines
Easy-Ware and Charlie Frankel
Four Seasons
Hotel Chicago

Frontera Grill
HEARN
HMS Media and Scott Silberstein
Lee and Sandy Golub
NoMi
Park Hyatt Chicago and Catie Walsh

Pro Ecuador
Richard A. Ditton
Stephen Colbert
The Signature Room
United Airlines

Givingglass GUILD
PLANNED GIVING PROGRAM

Lookingglass is grateful for the thoughtful generosity of its Givingglass Guild. By ensuring our theatre’s future vitality through inclusion in a will, trust or estate plan, Givingglass members help support the advancement of our mission for generations to come. We invite you to join the guild by notifying us of your planned gift intentions.

FOR MORE INFORMATION please contact Glynnis Hokenson, Major Gifts Officer
ghokenson@lookingglasstheatre.org | 773.477.9257 x 123

Mary Shelley's Frankenstein 31
SERVICES + AMENITIES

ADMINISTRATIVE OFFICE
875 N Michigan Ave, Suite 1330
Chicago, IL 60611
773.477.9257

THEATRE AND BOX OFFICE
821 N Michigan Ave (Entrance on Pearson Ave)
Chicago, IL 60611
312.337.0665
lookingglasstheatre.org

BOX OFFICE HOURS
During the Run of a Production:
• Tuesday–Sunday: 12–8PM
• Closed on Mondays
Between Productions:
• Tuesday–Thursday & Saturday: 12–6PM
• Friday: 12–4PM
• Closed Sunday & Monday

SEASON SUBSCRIPTIONS
Subscribers receive priority seating, advance ticket sales, unlimited free ticket exchanges, great offers at partner restaurants, invitations to exclusive events, discounts on tickets, education classes and camps, parking, and more!
lookingglasstheatre.org/subscribe

GROUP SALES
Groups of 8 or more save up to 20% based on group size and performance date.
773.477.9257 X 125
groupsales@lookingglasstheatre.org

GIFT CERTIFICATES
Lookingglass gift certificates are perfect for all occasions. Available in any denomination, gift certificates can be exchanged for tickets to any Lookingglass production. Gift subscriptions offer the recipient guaranteed seats and the numerous perks and discounts available only to subscribers.
lookingglasstheatre.org/gift-certificates

MERCHANDISE
Lookingglass merchandise is available for purchase at the box office or concession stand. Stop by to pick up some apparel to share with your favorite Lookingglass fan!

ACCESSIBILITY
Lookingglass Theatre is accessible to people who use wheelchairs, those who cannot walk stairs, and patrons with visual and hearing impairments. Please notify the box office in advance of your visit so that we can best accommodate your needs.
312.337.0665 • box@lookingglasstheatre.org
lookingglasstheatre.org/accessibility

VENUE POLICIES

LOST AND FOUND
Lost and found information may be exchanged at the box office.

CAMERAS, RECORDING DEVICES, AND PHONES
The use of cameras (with or without a flash), recorders, or other electronic devices is strictly prohibited. The video and/or audio recording of this performance by any means whatsoever is also strictly prohibited.
Patrons are asked to silence pagers, cellular phones, and watch alarms before entering the theatre.

LATE SEATING
Late seating is only available at the discretion of the house manager and may not be available.

YOUNG CHILDREN
In general, no children under the age of 5 are admitted into the theater, unless otherwise noted.

Smoking is prohibited. No outside food or drink in the theater.

Lookingglass Theatre is not responsible for personal property.

Lookingglass Coat Check is available for $1 per item; all proceeds benefit Season of Concern. We cannot accept fur coats.

Thanks to The Saints: Volunteers for the Performing Arts for providing ushers.
773.529.5510 • saintschicago.org

Thanks to Carol Friedman, Lookingglass Theatre Company’s Saints volunteer usher coordinator.

ENTER TO WIN tickets to a Lookingglass production by filling out our audience survey. Look for the link in your post-show email from Lookingglass.